

WBD pulls channels off MNC

Deadlock on unresolved contractual issues, MNC adds Cinemachi bouquet

Warner Bros Discovery (WBD) has pulled its bouquet of 14 channels off Indonesia's largest platform, MNC, ending decades-long affiliate arrangements.

The dramatic decision involves channels from HBO and Cartoon Network to Discovery and TLC, all of which went dark on 12 May.

WBD's move, which follows a similar decision by beIN to remove its sports service from MNC in November last year, brings to a close a long-running battle between WBD and MNC over

The rest of the story is on page 2



NBCUniversal boards India's JioCinema

Mega-rights boost streamer's bid to be #1

NBCUniversal has, as expected, announced a major licensing deal with Viacom18/JioCinema from June, reinforcing the platform's ambitions to dominate India's streaming market. The new licensing agreement comes a month after Warner Bros Discovery (WBD) threw its lot in with JioCinema, saving it from having to wage a brutal war of its own with Amazon Prime Video, Netflix and Disney+ for a share of India's direct-to-consumer/subscriber revenues.

The full story is on page 4

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From page 1: WBD

payment issues, ContentAsia understands from local sources.

WBD's Singapore-based regional HQ has confirmed that the channel supply agreement with MNC has been terminated for now.

"Warner Bros Discovery has made the difficult decision to suspend the broadcast of its channels to long-time partner MNC over unresolved contractual issues," the company said in an emailed statement in response to ContentAsia's query.

WBD did not give reasons for the breakdown in discussions that would have kept WBD channels on the Indonesian platform.

Although MNC has moved quickly to attempt to replace the channels, WBD has left the door open for an eventual resolution.

"We hope this situation can be rectified promptly," WBD said in the same statement.

At the same time, the company added that it remained "committed to our linear networks across Southeast Asia, and the channels continue to be available on other platforms in Indonesia," a WBD spokesperson said.

Indonesian platforms that still carry WBD channels include Indihome, First Media and Trans.

MNC, meanwhile, has replaced WBD's channels with a bouquet of Cinemachi-branded channels – Cinemachi, Cinemachi Xtra, Cinemachi Action, Cinemachi Kids and blockbuster movie channel Cinemachi Max.

According to MNC's programming line up, the Cinemachi channels on MNC offer titles such as *Indiana Jones and the Crystal Skull*, *The Lord of the Rings: The Fellowship of the Ring*, *Sherlock Holmes: A Game of Shadows*, *Happy Feet* and *White House Down*.

The Cinemachi channels are operated by Mimiyuni Media Entertainment, a general partner of Global Broadcast-

ing Enterprises – Dubai.

On its website, Mimiyuni says its products are "made to induce positive feelings and lead back to the harmony we lose due to the responsibilities we have in our daily lives... We take on the liability to participate in the bright shift of society and the world using television".

"Our goal is to offer TV products that bring people closer, that inform, that are fun, that reinstate our harmony and are capable of refreshing our audience while also introducing an entertaining TV hypnosis for a smile-filled everyday life. Mimiyuni – The brighter things for your universe!"

At presstime, U.S. studio teams in charge of licensing for Asia say Cinemachi has not acquired Asia rights to the titles being promoted on the MNC channels.


MNC has not commented on the situation with WBD or with Cinemachi.

Cinemachi has not responded to requests for clarification on rights.

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9 June drop for JioCinema's *Bloody Daddy*

Indian platform JioCinema's first direct-to-streaming original film, *Bloody Daddy*, premieres on 9 June in a free offer that builds upon the platform's aggressive licensing strategy.

Directed by Ali Abbas Zafar, the action film stars Shahid Kapoor as 'killing-machine' Sumair who faces off against a host of adversaries – including drug lords, crime bosses and deceitful friends – during one fateful night.

The film, written by Ali Abbas Zafar and Aditya Basu, is presented by Jio Studios, AAZ Films & Offside Entertainment in association with Vermilion World and written.



Delightfully Deceitful ups CJ ENM's hopes for Japan

CJ ENM's new Korean drama, *Delightfully Deceitful*, has gone live in Korea and Japan in a deal with Japanese platform U-Next, which will stream the drama immediately after its premiere on entertainment channel tvN and streaming platform TVing. Both are owned by CJ ENM.

The Studio Dragon drama, directed by Jamie K Lee, is about two people – played by Chun Woo-hee and Kim Dong-wood – on opposite ends of the emotional spectrum embarking on scheme for revenge.

CJ ENM international director for content sales and acquisitions, Sebastian Kim, said the deal paved the way for more simultaneous releases in Japan.

Amar Singh Chamkila heads for Netflix

Imtiaz Ali to direct true story of iconic Punjabi rockstar



Diljit Dosanjh in Imtiaz Ali's *Amar Singh Chamkila*

Netflix has added the story of 1980s Punjabi rockstar, Amar Singh Chamkila, to its film line up in a feature directed by Imtiaz Ali and starring Diljit Dosanjh and Parineeti Chopra.

Amar Singh Chamkila, announced in Mumbai this morning (30 May), promises the untold true story of the provocative Punjabi musician, who rose from poverty to stardom and was assassinated when he was 27 years old.

The highest record-selling artist of his time, Chamkila is still regarded as one of the best live stage performers that Punjab has ever produced, Netflix said this morning.

With music by AR Rahman, the film is a Window Seat Films production, produced by Mohit Choudhary, Select Media Holdings LLP, Saregama and Reliance Entertainment.

Amar Singh Chamkila joins a line up of Indian films finding favour among Netflix's global audiences, with particular success in South Asia.

For the week of 15-21 May, three Indi-

an films appeared on Netflix's global top 10 non-English charts – *Mrs. Chatterjee vs Norway* (13.9 million hours viewed, more than double the previous week), *Kathal – A Jackfruit Mystery* (4.6 million hours viewed) and *Tu Jhoothi Main Makkaaron* (2.9 million hours viewed).

Directed by Ashima Chibber, *Mrs. Chatterjee vs Norway* is based on the true story of an immigrant Indian mother who fights the Norwegian foster care system to win back custody of her children.

Mrs. Chatterjee vs Norway was on the top 10 film list in 51 countries, for the week, and at number one in India, Bangladesh, Pakistan, Sri Lanka and the Maldives.

Although running behind non-English titles such as Korean sci-fi feature *Jung-E*, Norway's *Narvik* and Thailand's *Hunger*, Indian films on Netflix's top 10 this year include action heist movie *Thunivu*, Allu Entertainment's action comedy *Shehzada*, and period action drama *Dasara*.

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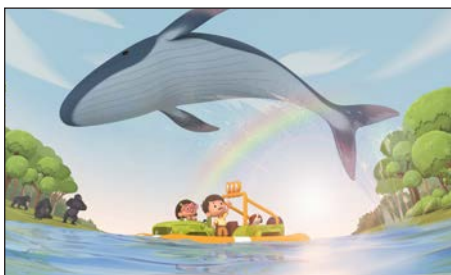


Now TV, beIN Sports join forces on three-year 4K Formula 1 deal

Hong Kong pay-TV platform Now TV and regional sports programmer beIN Sports have joined forces to bring the Formula One grand prix in 4K to Hong Kong viewers for the next three seasons. This is the first time that the event will be available in 4K. The 4K deal, which expands the existing rights, runs to 2025.



Omens Studios ventures into VR, non-dialogue shorts for YouTube



Leo the Wildlife Ranger

Singapore-based Omens Studios has expanded its *Leo the Wildlife Ranger* to new VR and its first non-dialogue shorts for YouTube. The one-minute VR episodes, viewable with VR headsets, will be released every two weeks on the Leo the Wildlife Ranger YouTube channel. The non-dialogue shorts series, *It's Hero Time*, follows Hero the puppy. Omens Studios has been commissioned to produce a refreshed version of *Leo the Wildlife Ranger* for Singapore broadcaster Mediacorp.



Dolly Jha joins BARC India

Veteran Nielsen exec, Dolly Jha, has joined BARC India as chief of product and research, reporting to BARC CEO, Nakul Chopra. Jha was most recently MD at Nielsen Media – India.

NBCUniversal boards India's JioCinema First-run/library rights boost streamer's bid to be #1



Young Rock

NBCUniversal has, as expected, announced a major licensing deal with Viacom18/JioCinema from June, reinforcing the platform's ambitions to dominate India's streaming market.

NBCU said in its announcement that the thousands of hours involved in the agreement include first-run rights to new shows such as Peacock original series *Young Rock* with Dwayne Johnson; along with action thriller *The Lazarus Project* and romantic comedy *The Lovers*.

NBCU titles from, among others, Universal Television, Universal International Studios and DreamWorks Animation, will be presented in a Peacock-branded hub on the JioCinema Premium SVOD tier.

Movies headed to JioCinema include DreamWorks Animation's *Puss in Boots: The Last Wish*, sci-fi horror film *M3GAN* and *Blumhouse*, along with *Jurassic*, *Bourne*, *Shrek*, *The Mummy* and *Pitch Perfect* franchises.

Library titles include *Downton Abbey*,

Suits, *The Office*, *Parks and Recreation* and *The Mindy Project*, as well as reality shows such as *The Real Housewives of Beverly Hills*, *Vanderpump Rules*, *Family Karma* and *The Gentle Art of Swedish Death Cleaning*.

The NBCU agreement comes a month after Warner Bros Discovery (WBD) announced a multi-year content agreement that makes JioCinema India's new streaming home of HBO, Max Original and Warner Bros content.

The deal potentially gives WBD its biggest-ever audience in India (outside claimed reach for Discovery channels) and saves WBD from having to wage a brutal war of its own with Amazon Prime Video, Netflix and Disney+ for a share of India's direct-to-consumer/subscription revenues.

Industry expectations during the WBD announcement at end April were that Paramount and NBCUniversal would also board JioCinema's platform.

Unbreak My Heart kicks off Philippines' new production era

Viu, ABS-CBN, GMA talk about breakthroughs and potentially opening drama floodgates

When drama series *Unbreak My Heart* premiered this weekend, a new era of co-operation and potential dawned for TV production in the Philippines.

The 100x30 mins series is the first collaboration between the Philippines' former broadcast rivals – ABS-CBN Corporation and GMA Network – and regional streaming service Viu.

The three-way alliance has given rise to hopes of similar production collaborations in the Philippines and elsewhere.

Viu's involvement gives the show a footprint across Southeast Asia, the Middle East and South Africa with a reach of over 66 million monthly active users and 12 million premium subs.

Viu CEO/PCCW Media Group MD, Janice Lee, says she believes the alliance "is the new beginning in taking Philippines' productions to a whole new level, by combining our resources as well as to showcase premium production coming out of the Philippines and bringing it in front of a global audience".

Unbreak My Heart stars Jodi Sta Maria (an ABS-CBN artist) as Rose, who travels to Switzerland in search of the daughter she abandoned years ago. While there, she becomes entangled in a love triangle with Renz (Joshua Garcia, ABS-CBN) and Alex (Gabbi Garcia, GMA). Their lives take a darker turn when Rose's estranged husband, Matt (Richard Yap, GMA), shows up.

Sta Maria talks about the end of rivalry between ABS-CBN and GMA "providing more job opportunities for the people in this industry that we have grown to love".

Production is helmed by ABS-CBN's TV production and entertainment arm, Dreamscape Entertainment, with a mixed cast from Kapuso/GMA and Kapamilya/ABS-CBN talent.

Unbreak My Heart co-directors – Emmanuel (Manny) Q. Palo (*Love Lock-*



Janice Lee (top left), Dolly Dulu (middle left) and Emmanuel (Manny) Q. Palo (bottom left); Joshua Garcia and Gabbi Garcia in *Unbreak My Heart* (above)

down) and Dolly Dulu (*Love Beneath the Stars*) – along with Viu's head of content partnerships for Philippines, Garlic Garcia, bill the series as "a legacy", creating a historic moment and a breakthrough in opening a "floodgate for new collaborations and partnerships" in the local TV scene in the Philippines.

The weekend's online releases on GMAnetwork.com and ABS-CBN's iWantTFC, as well as across the region on Viu, are followed on Monday (29 May) with prime-time 9.35pm releases on three GMA channels – GMA-7's prime-time Telebabad slot; digital channel, Pinoy Hits; and free-TV channel, I Heart Movies.

The series airs two hours later, at 11.25pm, on GMA's general entertainment/youth centric channel, GTV, as well as on both programmers' international pay-TV channels – GMA Pinoy TV and ABS-CBN's TFC.

New episodes premiere on Viu's free

AVOD tier and online followed 48 hours later by TV releases from Mondays to Thursdays.

Co-directors Palo and Dulu talk about the challenges of shooting in Switzerland and Italy on tight schedules with smaller teams than they were used to at home.

Production decisions were made jointly by ABS-CBN and GMA, says Palo, who led overall directing and scenes involving Sta Maria and Joshua Garcia. Co-director Dulu directed the scenes for the younger couples/cast.

Filming in Europe involved 60 locally hired crew and cast members and took about five weeks to complete.

For Palo, shooting in Europe was a dream come true, even with crew limitations, higher costs, extreme cold and uncertain weather conditions, and not having the luxury of going back to reshoot.

Dulu, on her first shoot abroad, says the learning was all about "being patient, able to adjust and adapt to one another's working style, ethic and culture, and marrying all of our differences to make it work".

ScheduleWatch: Lifetime Southeast Asia

Australian reality, original movies & Korean variety drive Lifetime's linear schedule

	Mon, 29 May	Tues, 30 May	Wed, 31 May	Thu, 1 June	Fri, 2 June	Sat, 3 June	Sun, 4 June
4pm	4.05pm Move or Improve Ep 9 & 10	4.05pm Married at First Sight Australia Ep 4	4.05pm Married at First Sight Australia Ep 5	4.05pm Married at First Sight Australia Ep 6	4.05pm Married at First Sight Australia Ep 7	3.50pm Fixer Upper Ep 3	3.50pm Living Smaller Ep 6
5pm	5.05pm 50/50 Flip Ep 5	5.30pm 50/50 Flip Ep 6	5.30pm Flipping Down South Ep 1	5.30pm Flipping Down South Ep 2	5.25pm Fixer Upper Ep 3	4.45pm Married at First Sight Australia Ep 4/5/6/7	4.15pm MasterChef Australia Ep 55/56/57/58/59
6pm	5.50pm Married at First Sight Australia Ep 4	6.15pm Married at First Sight Australia Ep 5	6.15pm Married at First Sight Australia Ep 6	6.15pm Married at First Sight Australia Ep 7	6.15pm Where is My Destination (Korean variety) Ep 8		
7pm	7.15pm MasterChef Australia Ep 55	7.40pm MasterChef Australia Ep 56	7.40pm MasterChef Australia Ep 57	7.40pm MasterChef Australia Ep 58	7.15pm MasterChef Australia Ep 59		
8pm	8.40pm Move or Improve Ep 11 & 12	8.40pm Move or Improve Ep 13 & 14	8.40pm Move or Improve Ep 15 & 16	8.40pm Move or Improve Ep 17 & 18	8.40pm Move or Improve Ep 19 & 20	10.05pm Death Saved My Life	10.05pm Buried in Barstow
9pm	9.35pm Living Smaller Ep 6	9.35pm Living Smaller Ep 7	9.35pm Living Smaller Ep 8	9.35pm Living Smaller Ep 9	9.35pm Living Smaller Ep 10		
10pm	10.05pm Anne's Rule Circle of Deception	10.05pm Harry & Meghan: Escaping the Palace	10.05pm Buried in Barstow	10.05pm Wendy Williams: The Movie	10.05pm Kidnapped in Paradise		
11pm	11.40pm MasterChef Australia Ep 55	11.40pm MasterChef Australia Ep 56	11.40pm MasterChef Australia Ep 57	11.40pm MasterChef Australia Ep 58	11.40pm MasterChef Australia Ep 59	11.40pm The Evil Twin	11.40pm Murder on Maple Drive

Source: A+E Networks, Astro Malaysia. All times are MY/SG

Cooking reality/competition	Home Improvement/Renovation	
Reality	Korean variety	Movies

A+E Networks' linear Lifetime channel continues to be a safe and steady haven in Southeast Asia for titles from the U.S. mothership, which continues to provide a large proportion of the shows on the linear schedule in Asia.

Mixed in with these is a strong supply of Network 10 Australia's *MasterChef Australia*, stripped across two evening slots on weekdays, with omnibus broadcasts on weekends.

The channel also picks from Lifetime's

growing list of unscripted Korean productions, such as *We, Cycle*, *Where Is My Destination*, the second season of *Oops, We Forgot Your Order* and *Fixer Upper*.

The genre mix is consistent month to month – Lifetime original movies, culinary, housing, relationships and unscripted Korean titles. All are first-run and exclusive in Asia.

Lifetime original movies – the only movie titles that the Asia channel acquires – are a key differentiator for

the Asia service, channel programmers say. Movies premiere on Wednesdays, repeated on the following Sunday. Other Lifetime Original Movies air at 9.55pm.

Series premieres on weekdays – typically at 8.30pm before the movies – with stack repeats on weekends. Premieres are available for catch-up the day after broadcast.

In line with industry trends, Lifetime channel scheduling is as simple as possible for easy audience recall.



“I’ve walked down many paths I was told not to take”

Kim Eun-hee talks about hard-won creativity & the shift from *Kingdom* to *Rebound*

Creativity has been hard-won for Korean writer Kim Eun-hee. From Netflix period horror series *Kingdom* to feel-good feature film, *Rebound*, Kim talks freely about her struggles before success came her way.

“I’ve walked down many paths that I was told not to take,” Kim said during this year’s 25th edition of the Far East Film Festival (FEFF) in Udine, Italy, in April.

Rebound, about a group of high school basketballers, was directed by Kim’s creative partner and husband, Jang Hang-jun.

The film, released theatrically in Korea in April and on the festival circuit at FEFF, was voted into second place by the audience at this year’s festival. Box-office returns so far have been a respectable US\$5 million.

The 51-year-old Kim started her creative career as a writer for Korea’s ubiquitous variety shows before meeting and marrying Jang and coming onboard as an assistant to the director. Her role included advising on scripts and, soon, contributing her first screenplays.

Those early scripts, Kim says, hardly set the world on fire.

“Whenever I wrote something, I never heard a single compliment from people around me, and I was curious about what the problem was,” she says.

“So I asked director Jang and he said he couldn’t pick any single point since everything was a problem. Everyone agreed with that.”

Undaunted, Kim worked on her craft, going through “hell” for a few years.

“Then I stopped thinking about it, and just kept on trying, and at a certain point, people started to recognise me,” she says.

“So to those who are dreaming, I want to tell them not to give up and just try everything one more time.”

Rebound marks a change in direction for Kim, coming straight after spending more than three years creating a world of fantasy with *Kingdom*.

She says she was inspired and comforted by Kwon Seong-hui’s original *Rebound* script.



Kim Eun-hee

“I wanted to deliver the same emotions I felt to the audience by maximising them a bit more. I think the young generation is having a hard time these days, so I wanted to talk about youth, and to encourage them.”

The film is based on the rise of an unheralded high school basketball team who defied the odds, and marks a shift from pure fiction for Kim after *Kingdom* and the occult-themed mystery series, *The Devil*, on which she is currently working for Korea’s SBS TV.

Much of her inspiration for the stories she tells comes from the people she meets in real-life situations.

“I get a lot of inspiration from conversations in social meetings, like drinking with friends, where interesting topics and stories come up,” she says.

“And I draw inspiration from books, articles, films, and other things that I have been interested in over time. I have a supportive group of people around me who give me feedback on my ideas.”

“To turn my ideas into written works, I emphasise the importance of doing

extensive research to gather enough information to accurately portray the characters and settings in my stories.

For example, when working on *Kingdom*, I did a lot of research on the history of the period and geography to create a believable world.”

Kim says the challenge of creating stories that are appreciated by audiences at home and abroad drives her career forward.

“I always ask myself ‘Will people enjoy it? What if they sigh and don’t watch it?’ Those thoughts always come to my mind,” she says.

“I’m currently interested in historical content that deals with the pain and wounds of different countries.

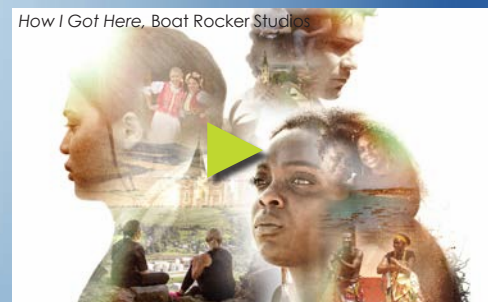
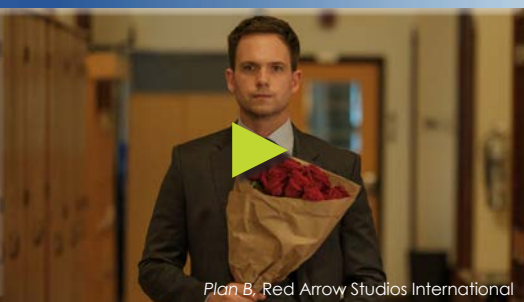
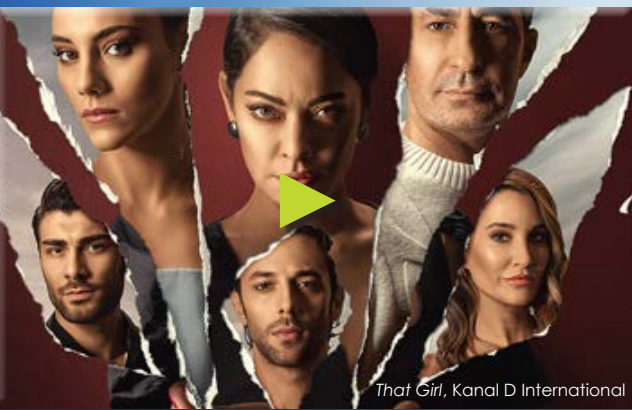
“I think that if we can empathise with each other’s experiences, regardless of the country, we can create interesting work that will connect with audiences everywhere.” – by Eunyong Kwak

Eunyong Kwak attended the 25th Far East Film Festival as part of the FEFF Campus initiative for young journalists and critics.

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Mongolia

In numbers

Population	3.457 million
Households	926,863
Avg. household size.....	3.6
Multi-channel TV users (2022).....	760,028
- IPTV	372,809
- Satellite	312,280
- MMDS/DTV	63,758
- KaTV	11,181
TV broadcasting licence holders	
- Mongolian national public TV ops.....	5
- TV operators.....	78
- Commercial TV operators.....	65
- Pay TV operators.....	11
Internet subscribers.....	4.128 million
Mobile phone subscribers.....	4.835 million
Mobile broadband subs.....	3.748 million
Formats in FY 2022.....	14 titles/seasons
- Cooking.....	29%
- Game Show.....	29%
- Singing.....	21%
- Reality.....	14%
- Fashion/beauty.....	7%

Source: Communications Regulatory Commission of Mongolia (TV licensees in Apr 2022); National Statistics Office of Mongolia (population in Dec 2022, households in 2022, household size in 2020, TV in 2022, internet/mobile in 2022), ContentAsia's Formats Outlook (formats in FY 2022)



A localised version of MBC Korea's singing competition format, *The Masked Singer Mongolia S1*, commissioned by Central TV, premiered on 31 Dec 2022 and concluded on 26 March 2023.

C1 Television

A commercial station airing local and international content, including Korean shows and Hollywood movies. Est. in April 2006.

Central TV

Central TV is one of Mongolia's active formats players, having acquired/adapted titles such as reality business *The Profit* (NBCU), two seasons of game show format *5 Gold Rings S1/2* (ITV Studios) and singing *Killer Karaoke Mongolia S1* (Banijay Rights) in 2022. Programming schedule also includes matches from FIFA World Cup 2022, variety shows and news, among others.

Eduainment TV

Mongol Mass Media's TV subsidiary, Eduainment TV (EduTV), launched in July

2007, focuses on education/entertainment. The channel is also an active formats buyer. Acquisitions include Banijay Rights' singing format *Your Face Sounds Familiar Mongolia* and Fremantle's gameshow formats *Total Blackout* and *The Noise*.

Mongol Television

Mongol TV (launched 2009) reaches about 200,000 households. Produces local versions of *Dancing with the Stars*, *The Voice*, *Got Talent* and *Shark Tank*. Content is 70% local/30% foreign.

MNB

Mongolia's sole public broadcaster, Mongolian National Public Radio & TV (MNB), operates three radio stations and five TV channels, including MNB-1 (general enter-

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ContentAsia's annual directory, The Big List 2023, lists leading programme distributors, channels, broadcasters, streamers, operators and platforms in 17 markets across Asia.

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tainment); & MN-2 (launched 2011, news/education/culture for ethnic minorities). Produces about 6,000+ hours of content a year. 50% funding from the state, 48% from licence fees (48%), 2% ads/grants.

NTV

Established in 2006, NTV programming mix is 60% local and 40% acquired. 2022's acquisitions include *Gordon Ramsay's 24 Hours to Hell and Back* and *Undercover Boss* as well as formats *Fridge Wars* from Bomanbridge Media and *The Rolling Kitchen S1/2* from Japan's YTV.

TV5

TV5 (launched 2003) airs general entertainment, including news. Foreign content includes sports and Chinese drama series.

TV9

Commercial-free TV station TV9 (founded Sept 2003) was Mongolia's first channel to broadcast 24 hours a day.

UBS

Ulaanbaatar Broadcasting System (UBS) operates three commercial channels: UBS, UBS Music and Ulzii TV.

Subscription TV

DDishTV

Mongolia's sole DTH operator DDish provides 130+ local/international SD/HD TV channels and internet services nationwide. TV and internet bundles cost MNT35,500/US\$10.50 a month for 120 channels and 2 Mbps internet connection and MNT41,500/US\$12.30 a month for 128+ channels and 4 Mbps internet. Standalone TV packs start

from MNT11,500/US\$3.40 for 100+ channels to MNT42,400/US\$12.55 for 130+ channels. DDish started broadcasting in June 2008.

Mongolia Digital Broadcasting

MNBC (launched 2007) was the first broadcaster to offer multichannel digital terrestrial TV. Deployed DVB-T2/MPEG-4 2013 to service outlying areas. Carries 100+ local and international TV channels, offering kids, sports and documentary content, among others, from MNT14,500/US\$4.30 a month.

Sansar HD/Sansar Cable TV

Mongolia's first cable operator, Sansar HD (Sansar Cable TV, est. Aug 1995) offers about 100 local/foreign TV channels to households in Ulaanbaatar.

SkyMedia

IPTV provider; launched July 2012. Owned by mobile operator Skytel. Offers 100+ local/int'l channels. Triple-play offering starts from MNT40,000/US\$11.85 a month for 120+ channels and 30 Mbps internet to MNT70,000/US\$20.75 a month for 120+ channels and 60 Mbps internet. SkyMedia also operates a TV anywhere extension, SkyGO.

Supervision Digital Cable TV

Supervision launched Supervision Digital Cable TV in June 1998. Also operates private channel Supervision Broadcasting Network (SBN).

Univision

Mongolia's first IPTV operator. Launched 2010. Offers 185+ SD/HD TV channels, including int'l channels and internet services. Bundles of TV+internet ser-

vices start from MNT38,900/US\$11.50 a month (103+ channels and 10 Mbps) to MNT199,000/US\$58.95 a month for 180+ channels and 100 Mbps. All packs have complimentary access to mobile app LookTV. Univision is the pay-TV subsidiary of triple-play operator Unitel.

OTT/Online

Mongolia has access to global/regional direct-to-consumer streaming services, including Netflix and Amazon Prime Video. Homegrown services include...

LookTV

LookTV is the mobile app extension of IPTV service Univision. Subscription fees cost from MNT4,900/US\$1.45 a month for the basic pack to MNT19,900/US\$5.89 a month for the premium package.

ORI TV

Mongolia's broadcaster Mongol TV launched ORI TV in March 2018. The geo blocked ORI TV starts from MNT4,900/US\$1.45 a month to MNT54,900/US\$16.26 for six months.

SkyGO

SkyGO, the OTT extension of SkyMedia's IPTV service, offers local/international live channels and select video-on-demand (VOD) content for MNT6,900/US\$2 a month for the Go Basic pack (four devices) or MNT9,900/US\$2.90 a month for the Go Plus plan (six devices). Select content is offered for free.

Adapted from ContentAsia's
The Big List 2023

Be included!

ContentAsia's directory listings are updated continuously.

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What's on where...

May 2023	31 May-2 June	Busan Content Market 2023	Busan, Korea
June 2023	6	AVIA: Satellite Industry Forum 2023	Singapore
	7-9	BroadcastAsia/CommunicAsia 2023	Singapore
	8-10	Telefilm Vietnam 2023	Ho Chi Minh City, Vietnam
	19-20	DW Global Media Forum 2023	Bonn, Germany
	20-21	AVIA: Asia Video Summit 2023	Hong Kong
	28-30	13th Content Tokyo	Tokyo, Japan
August 2023	16-18	BCWW 2023	Seoul, Korea
	21-23	ContentAsia Summit 2023	Bangkok, Thailand
	22-25	Beijing International Radio, TV & Film 2023	Beijing, China
	24	ContentAsia Awards 2023	Bangkok, Thailand + Streamed
	31	AVIA: Indonesia in View 2023	Jakarta, Indonesia
September 2023	14-17	Gwangju Ace Fair 2023	Gwangju, Korea
	26-28	APOS 2023	Bali, Indonesia
October 2023	7-10	Asian Contents & Film Market 2023	Korea
	10	AVIA: Thailand in View 2023	Bangkok, Thailand
	14-15	MipJunior 2023	Cannes, France
	16-19	Mipcom 2023	Cannes, France
	25-27	TIFFCOM 2023	Tokyo, Japan
November 2023	7-12	Taiwan Creative Content Fest 2023	Taipei, Taiwan
	22-23	Dubai International Content Market 2023	Madinat Jumeirah, Dubai
December 2023	5	AVIA: Piracy Over the Top 2023	Singapore
	5	AVIA: OTT Summit 2023	Singapore
	6-8	Asia TV Forum & Market (ATF) 2023	Singapore
	6-8	14th Content Tokyo	Tokyo, Japan
March 2024	19-21	Series Mania Forum 2024	Lille, France
April 2024	12-17	Canneseries 2024	Cannes, France
	15-17	Mip TV 2024	Cannes, France

Girls Love/GL show tops Thai demand

GAP The Series breaks barriers for GL genre

Thai Girls Love (GL) series, *GAP The Series*, is breaking barriers for the genre in Thailand, adding to the country's reputation for being at the forefront of LGBTQ+ programming in Asia.

IdolFactory's romcom, *GAP The Series*, attracted more demand than any other show in Thailand for the week of 16-22 May, according to data science company Parrot Analytics.

The 12-episode series, which ended its run in February this year, airs on terrestrial

broadcast station Channel 3, as well as on IdolFactory's YouTube channel.

GAP The Series stars Sarocha Chankimha and Rebecca Armstrong in the story of two women separated by age, class and gender bias.

A second show on YouTube – *Be Mine the Series* – topped the digital originals list for the week.

Local titles, including adaptations of global formats, dominated the overall list for the week.

Top 10 overall TV shows: Thailand

Rank	Title	Difference from Market Average
1	GAP (ทฤษฎีสีชมพู)	24.95x
2	Petra Naruemit (เขตรานกมิต)	17.77x
3	Eclipse Of The Heart (ไต้เงาตะวัน)	17.57x
4	Chai Phaetsaya (ชายแพศยา)	14.93x
5	One Piece	13.32x
6	Masterchef Thailand	12.88x
7	Our Skyy (อยากเห็นท้องฟ้าเป็นอย่างวันนั้น)	11.97x
8	Mission Fan-Possible (ภารกิจ (ลับ) ฉบับแฟนด้อม)	11.65x
9	Detective Conan	11.62x
10	The Voice Thailand	11.4x

Top 10 digital originals: Thailand

Rank	Title	Platform	Difference from Market Average
1	Be Mine The Series	YouTube	10.62x
2	Ted Lasso	Apple TV+	9.22x
3	The Mandalorian	Disney+	8.82x
4	Until We Meet Again (ด้ายแดง)	Line TV	8.39x
5	Andor	Disney+	6.94x
6	Between Us (เชือกป่าน)	iQiyi	6.68x
7	XO, Kitty	Netflix	6.49x
8	Love By Chance (บังเอิญรัก)	GMM 25	6.47x
9	Bebefinn	Netflix	6.03x
10	Star Trek: Picard	Paramount+	5.97x

Date range: 16-22 May 2023

The total audience demand being expressed for a title, within a market. Audience demand reflects the desire, engagement and viewership, weighted by importance; so a stream/download is a higher expression of demand than a 'like'/comment. In this dataset we are comparing the demand that exists for each series in this market, against the average TV show. A difference of 1x represents the market average and 10x means a series is ten times more in demand than the average TV show in this market.



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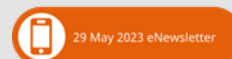
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